

About the middle of the 18th century, 53 Jesuit colleges and settlements existed in the Jesuit "Province" of Austria, in addition to a number of resident and travelling missions. In almost all these 53 centres there were middle-schools and at almost all of them plays were produced, between two and three in a year, unless school, as was often the case in Hungary, had to be broken up on account of the dreaded plague or of danger from the Turks. These usually scattered the pupils to the four winds. 793 871

The growth of the Jesuit Theatre continued from 1558 to 1773 in two major stages. During the first, which lasted until about 1650, the main objective was the inculcation of the Faith; during the second period, education played the greater role. The Jesuit Theatre took over from the mediaeval theatre the pattern of the ecclesiastical year, culminating in the festivals of Christmas and Easter. It also adopted the traditions of the "school-theatre". The Order of Jesuits was not alone in introducing its pupils to the stage, but no other Order did so on such a scale, with such perseverance and with such remarkable results. 793 536

To appreciate the significance of the Jesuit Theatre, one must remember that with its amateur actors, it was a means to an end and not, like the professional theatre, an end in itself.

The first stage performance in Vienna was given in 1555. The Jesuits had made barely habitable the building of the Carmelite Monastery, which during the recent years when it had been left almost unoccupied had become a ruin, and had just established their schools there. They repeated their performances every year, increasing their number. Scenery and costumes were added. By the second half of the 17th century the productions easily bore comparison with the elaborate set-up of those at the Imperial Court Theatre. The stage-struck Leopold I was the most enthusiastic patron, and at the end of the performance he distributed prizes to those pupils who had most distinguished themselves. 793 545

There were primarily three occasions in the year on which plays were regularly produced. On Good Friday, a play with religious content was put on, corresponding to the mediaeval Good Friday drama in St. Stephen's Cathedral, which was kept up until the 19th century. On the second occasion, that of Corpus Christi, the performance was closely linked with the religious procession from altar to altar which from time immemorial had been carried out with great pomp in Vienna. The play then performed also had mediaeval characteristics. The religious story was divided into acts which were produced in turn before one or other of the street altars at which the Corpus Christi procession halted. In 1579, for example, the "Tragic Story of the Prodigal Son" was produced. Two acts were played before the High Altar, and another act before each of the other three altars at which the procession halted. The third regular date when plays were produced was the occasion of the distribution of prizes at the end of the school year, usually in September, which was turned into an impressive theatrical spectacle, with elaborate scenery. 793 545 796

793 were also made use of, at first in connection with religious stories; subsequently
 536 we find stories taken from history, especially after the beginning of historical
 studies early in the 18th century. From the rulers of antiquity by way of the ancient
 German and Lombard kings up to the reigning House of Hapsburg, all with high rank
 or well-known names which might serve either as an example or a warning to youth
 were brought into these plays. It is noteworthy that a number of subjects reappeared
 in the literature of subsequent decades, especially in the period of classicism. In the
 Jesuit Theatre we find, to mention only a few examples, a forerunner of Schiller's
 "The Robbers", as well as of the "Iphigenie" of Goethe and Körner's "Zriny".
 Thus the Jesuit Theatre was of value in preparing the way for the literature of later
 times, as well as because it was in itself the most comprehensive theatre organisation
 known to history. Far and wide it cleared the ground for the professional stage
 by making the cultured classes acquainted with the theatre from their earliest youth.
 [517] In many towns of the Jesuit "Province" of Austria—for example in Hungary—it was
 the immediate forerunner of the professional theatre. The value of this Jesuit
 Theatre lay not so much in the grandiose stage presentation at some particular place
 such as Vienna or Graz, nor in the literary value of the works of such a man as
 Avancinus, but rather in its achievements for the general development of culture.
 Its mission once fulfilled, it faded away.

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 815 W ith Rousseau's "Age of Enlightenment" there began a conflict about
 the Jesuit schools which for two centuries had supplied the Emperor
 with his leading statesmen and to which the Counter-Reformation
 in Austria owed its success. The main argument against them was that
 they were in themselves reactionary and their methods old-fashioned. Yet it was
 just the Jesuit schools which in the first half of the 18th century proved themselves
 to be thoroughly progressive, for it was they who introduced the teaching of history
 and encouraged study of the natural sciences. In Vienna they founded a "*Museum
 Mathematicum*", the first institute of its kind in Austria and a precursor of the
 modern museums, and pursued definite educational aims through its collection of
 physical and astronomical instruments. The Jesuits were also the first in this part
 of the world to make serious experiments in physics and chemistry and to demonstrate
 them in public. The Emperor Franz, Consort of Maria Theresia, even called the
 Brothers to Schönbrunn Palace to make such demonstrations.

Until the latter half of the 18th century the students in the Jesuit schools of the
 Austrian Province numbered more than 16,000 and although thereafter their numbers
 began to decrease slowly, the abolition of the Order put an end to an educational
 system which was still flourishing.

793 The final performance at the theatre in the Bäckerstrasse was given in the year 1760
 873 by the sixth class, that of rhetoric, which acted "*Menaeus*"—actually the last play
 545 produced by the Jesuit Theatre in Vienna. The beauty of the play, the acting of

the boys and the fine scenery was much admired, and no one guessed that they were acting for the last time. Soon afterwards an Imperial decree was issued totally forbidding this type of training in the schools, and in the year 1761 "nobody set foot again in the theatre". The stage fell into decay; not until 1766 was the tangle of rafters and the disorder in the hall removed to prepare the auditorium for lectures, but the old glory had departed; seven years later the entire activities of the *Societas Jesu* were forbidden (1773).

The "Age of Enlightenment" had finally reached Vienna. A clear-cut difference of intellectual attitude divided the city, and slowly the Jesuit Theatre had to yield place to the professional theatre with its literary basis.

The Order of Jesuits left the country in obedience to the Emperor's command, its mission fulfilled. Embattled Catholicism in conjunction with Imperial Power had weathered the storm of Turkish invasion. The age of Baroque blossomed forth in glory.

Since the days of the Jesuit schools the word "theatre" has formed an inseparable part of the thoughts and imagination of the Austrian people—the theatre as a stage for free discussion, as a means for acquiring knowledge, as a method for the exchange of ideas among men. For seven generations youth had been taught to link up and to compare the theatre with the surrounding world, seeing the one in the other and through the one understanding the other.

Placed amid that outside world which often put might before right, the theatre became increasingly a home for daring ideas, and the stage developed into an open platform for free speech. Thus in Austria, not only for the professionals, the authors and actors, but also for the public, the idea of the theatre has become one of the most cherished features of life, that great world-theatre where life is a dream, a play by and for every man.

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Innsbruck.

implements. Wood-carving is as native to Ladislaus Gröden as to the Allemannian Lechtal. Represented by Michael Pachter of Brumock (d. 1498), Joseph Koch of Lechtal (1768—1839), the Italian-Tyrolean Giovanni Segantini (1858—1899), the East Tyrolean Franz Defregger (1835—1921) and Egger-Lienz

(1868—1926), Tyrol has distinguished herself honorably in plastic art.

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The Tyrolean folk drama is renowned. The theatre, good and bad, false and true to life, plays a large part in the life of the Province. The old Fradler-Bauern-Theater is a joy to the people of Innsbruck, with its plays of chivalry composed of a blend of moving pathos and coarse jokes. The passion plays of Eri and Thiersee keep up the Roman Catholic tradition, while the carnivals, among which the Innsbruck Phantom Carnival is fairly well-known, although not so much so as it deserves, have heathen origins. The customs and legends connected with these are similarly rooted in heathen superstitions, such as the magic of the "Rasulnichte" or the "Expulsion of Winter" or the "Ringing in the Grass". They tell of the "Percht" (benevolent spirits) and the "Saligen Frläulein" ("Happy Ladies"), the "Alm Dwarf", the "Venediger Gnome" and the "Ice Manikin". Mountain and forest, water and air, cattle, trees and bushes—all are full of spirits. To compose and to think, to say and to sing, is all one.

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Music is cultivated chiefly in the lowlands. From there came the violin maker, Jakob Stainer (d. 1621), the father of the German violin. The harp and trombone, like, of course, the zither, are played at home. In this country of mocking ballads, he earns praise who can devise humorous couplets on the spur of the moment. Ribald practical jokes and dry humour are likewise typical of the Tyrolean. The mountain dweller is apt to ponder more over the next world. Sometimes he develops into a rustic philosopher or scholar in remote districts, such as the map-maker Peter Anich and Blasius Huber from Oberperfuss.

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Klosterneuburg.

The tree-girdled villages with the red church spires were unpretentious and companionable. Around Easter the straight roads bordered with cherry trees became long avenues of fantastically beautiful blossom.

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Gross-Enzersdorf marks the limits of the extensive island known as the Lobau, an unspoiled wilderness of water, trees and bushes. The river broadens out as the current flows more rapidly.

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A son of Essling grew up to become a great master: Rafael Donner. Through Dürnkruut and Kroissenbrunn which appear in "King Ottokar, His Rise and Fall", Marchfeld has a link with Grillparzer.

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IN THE DISTRICT BELOW THE WIENERWALD. Anton Wildgans called one of his books "Fate of Mödling". He lived near St. Othmar in a house above which grew dark umbrella pines between cliffs and sky. Any of you who want to appreciate the beauty of your country should read these books, the original manuscripts of which are preserved in the Wildgans House.

quarter above the Wienerwald. *Waidhofen-on-the-Ybbs, Lunz, Scheibbs and the stretch from Mariazell to St. Pölten are far-famed for their rustic beauty. Further to the north of the Styrian boundary lie Tünnis and Lilienfeld, Hansfeld and Gutenstein near the contrasting shapes of the Mittelgebirge.*

Along the road to Grafenstein, on the Danube, through Neulengbach and Altenmarkt, descending to the Hohe Wand, Schmeisberg and the Rax, runs the boundary of the "quarter below the Wienerwald". Encircling Vienna in a mighty arch from Klosterneuburg to Heiligenkreuz and Baden, it descends to the plains along a line of thermal springs. On one side of the Südbahn grows a heavy wine; on the other is a chain of industrial centres—Traiskirchen, Sollenau, Leopoldsdorf, Berndorf, Wiener Neustadt, Neunkirchen, Ternitz and Wumpassing. The factory chimneys do not end until the Summering district is reached at Gloggnitz and Payerbach. The Fussental leads to the "Bucklige Welt" of Edlitz, Kirchschlag and Aspang, while to the east of Vienna the approaches to Hungary lie in the flat triangle formed by Schwechat, Ebenfurth and Bruck-on-the-Leitha.

ON THE BANKS OF THE RIVER.

Restless flows the Danube through Lower Austrian territory, until it is reluctantly compelled to submit to control and regulation. At Strudengau it still gives birth to leaping rapids and swirling eddies, nests itself at Ybbs to a dangerous bend, narrows to the legend-haunted valley of the Wachau and constantly forces the current to move now towards this bank, now towards the other, until it at last subsides into a broad and placid stream below Tulln. With

Baden, where the healing waters flow close to the roadside, proved a great attraction for you. To drink them you only needed to go down a few steps. On all the bridges over the Schwechat, you could smell the sulphur from the springs which were discovered by the Romans. The modern medicinal baths were in their time the temple of a goddess. In the piping times of peace you found there many people who had come from far off countries. The rich glow of the tulip beds in the Kurpark is a sight which you should not miss.

Kornhäusel, an architect of late classicistic style, built for Baden a town hall with Greek temple columns and a flat roof adorned by stone statues. His work, specimens of which can be found throughout the town, is of modest but genuine beauty. You keep finding pillars and rows of columns, Doric and Ionic capitals and caryatids, which, although of unequal value, lend a distinctive air to the town through their variety of form and the attempt to reproduce the beauties of antiquity.

Mozart's "Ave verum" and Beethoven's "Missa solemnis" are particularly treasured by Baden. Grillparzer, Schubert and further southwards, Raimund have all enriched this countryside with the breath of their art.

At the foot of the forests are extensive vineyards. Light, stony soil and a favourable situation give the grape a choice quality which has been further improved by careful tending. Gumpoldskirchner wine was taken around the world on one occasion on a Zeppelin flight. It kept its high quality throughout.



Hainburg, Wumertor.

Without designing it, we are back at our starting-point. Kittsee has still to be mentioned, lying in the extreme north opposite Pressburg, where Josef Joachim, the famous violinist, was born, and Zurndorf, the native town of the Vienna Capucine prescher, writer of Hungarian history and Protestant bishop of Saratow in Russia, Ignaz Aurel Fessler. Nickelsdorf looks over the frontier towards the Nibelungen town of Wieselburg, where Josef Kainz (famous actor of the Vienna Burgtheater) first saw the light of day. 361 533 793 336

There are castles and churches where the art of the Burgenland is represented by the paintings of Dorfmeister, Maulpertach, Altomonte-Hoherberg, Köpp von Felsenthal and Storno, an art which lives on today in the work of the famous modern sculptor Gustinus Ambrosi. 532

Let us glance again over the wide and sunlit countryside to Eisenstadt, where the festivals in the historic Haydn Hall have revived the music traditions of the Burgenland, to the villages where one hears the tamburizza orchestra, and the airs of old folk songs from which Haydn took the undying melody of his hymn. Once again let us glance at the people, the farm labourers at Friedrichshof or Edmundshof, the workers in the chalk and jute factories, the reed-cutters by the lake and the vine-dressers with their aprons stained green by copper sulphate, the farmers and the labourers, as far as the smallholders in the extreme south who industriously till their four *joch* of ground, keeping records of the weather as their fathers did before them. Don't be surprised if one of them appears round a bend in the forest path, nods approvingly at the fleecy evening clouds and pats you on the shoulder to say—"That's the weather we need here. But you—come back again soon to our Burgenland." 533 600

